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ABSTRACT

This teacher's guide accompanies a packet of five art reproductions based on pets as a theme. The guide offers suggestions for engaging children's attention and curiosity about art and artists, and encourages exploration of the issues these works present through art activities, discussions, learning centers, field trips, and other experiences within and beyond the classroom. The activities emphasize connections between young children's concerns and those which artists in various times and places have explored in their works. Artists presented and art works examined in this guide are: (1) Paul Gauguin, "Les Trois Petits Chiens (Still Life with Three Puppies)"; (2) Pierre Bonnard, "La Femme au Chat (Woman with a Cat)"; (3) Francisco de Goya, "Don Manuel Osorio Manrique de Zuniga"; (4) Alexander Colville, "Child and Dog"; and (5) Pierre Auguste Renoir, "Madame Charpentier and her Children." After introductory sections which provide background information regarding the instructional methodology, and suggestions for discussions and activities, the guide includes objectives, concepts, materials, preparation, discussion questions, a focus activity, and extension activities, and resources for presenting each of the five art reproductions. The guide concludes with biographical notes on each of the artists represented in this guide, and an annotated list of art reproductions in the Art Image Series. (MM)

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Art Image **Preschool**

Introducing 3-to 5-year-old children
to art and artists

Christine Thompson

1506

PETS ARE PART OF OUR LIVES 2

Editor: *Rachel Ross*
Cover illustration: "Cat", Megan, age five.

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Illustrations:
Many of the children's drawings which accompany this teacher's guide appeared previously in Réal Dupont's book, *Lire les images des enfants*, published in 1991 by Les Éditions l'Image de l'Art, Montréal, Canada. Additional works were created by preschool and kindergarten children enrolled in Saturday art classes at the University of Illinois at Urbana-Champaign. The generosity of author and artists alike is gratefully acknowledged.

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ABOUT THE ART IMAGE PRESCHOOL PACKETS

The **Art Image Preschool** program consists of five individually packaged units. Each packet contains five reproductions of works of art carefully selected to represent varied interpretations of a theme that engages the attention and curiosity of preschool children. Also included is a teacher's guide, offering suggestions for introducing specific works of art to young children and for encouraging children to explore the issues these works present in their own ways: through art activities, discussions, learning centers, field trips, and other experiences within and beyond the classroom. These ideas are offered as possibilities and resources for teachers who wish to make works of art part of their own preschool environments. The variety of settings in which preschool children gather is tremendous. Each group of children and teachers is unique. These packets can be adapted and used in many ways to initiate new projects or areas of study, or to supplement and extend activities that are part of the preschool curriculum.

Art Image Preschool packets available:

Packet 1 — Shapes, Colors, and Stories
Packet 2 — Pets are Part of our Lives
Packet 3 — Portraits are Images of People
Packet 4 — Animals in the Wild
Packet 5 — Children Together

INTRODUCTION

ART IMAGE PRESCHOOL packets are designed to introduce children ages three to five to artists and the images they create.

The activities suggested in the teacher's guides emphasize connections between young children's concerns and those which artists in various times and places have explored in their works. Young children will encounter artists as kindred spirits, people involved, as the children themselves are, in the creation of meaning in visual forms. Most importantly, they will come to know works of art as familiar parts of their own environment — images that are available to admire, investigate and incorporate into play.

THINGS TO TALK ABOUT

The preschool years are an ideal time to introduce children to art and artists. The fascination that all artists share with the processes of forming materials, recording and interpreting their experiences, and refashioning the world are powerful motivations which young children discover for themselves as they work with art materials. Preliminary concepts of historical time and of place and context are presented concretely in works of art. They provide clear evidence of the ways people lived, dressed, worked and played in other countries or long ago. Change and constancy in human experience and the unique and universal concerns that bind the human family and distinguish its members become visible to children as they examine the diverse interpretations that various artists have given to a common theme. Conversations about works of art reinforce children's growing recognition that others may see things differently than they do, and that it is often necessary to take others' perspectives into account if we are to communicate effectively. Works of art elicit descriptive and metaphoric language, demonstrate and build facility with relational concepts, and initiate philosophical inquiries as children speculate on the meanings embodied in the works of art they encounter. Children experience works of art in many ways — drawing on the resources of their memory, association and perception, speculating and telling stories in visual, verbal, and dramatic forms. Works of art are almost always "about" something — people, animals, landscapes, celebrations, and many other themes — suggesting rich possibilities for interdisciplinary learning, thematic units and projects.

THINGS TO DO

We know that young children learn most effortlessly and effectively when they are actively involved with concrete materials. Children's own explorations of basic art media and ideas remain the most potent form and the focus of art education in preschool years. When art activities are inspired by works of art, children's experiences with paint, clay, paper and drawing materials may be especially rich and provocative. Children who explore media and techniques similar to those used by artists, who borrow forms used in a particular work to rearrange in their own ways, who experiment with size and surface in their own drawings, will experience art in varied and engaging ways. Children whose own drawings express their fascination with the world beyond their tether — under seas and sewer grates, in castles or space capsules — delight in discovering artists who share their particular passions.

DEVELOPMENTAL ISSUES TO CONSIDER

The most dramatic change that occurs in young children's art during the preschool years is seen in the transition from non-representational scribbling or mark-making to the intentional depiction of people, objects, and scenes. Many three-and four-year-old children can and do draw humans, animals, vehicles and buildings, but many do not produce such symbolic representations routinely or independently until well into the kindergarten year. This process of learning to draw is a natural and predictable one, nurtured by repeated experiences with basic art materials and by children's growing abilities to monitor and direct their own actions with the help of their teachers and peers. Children's early representational attempts should be welcomed and supported in every way, but they should not be rushed.

Children who are still scribbling will enjoy participating in the activities and discussions suggested in ART IMAGE PRESCHOOL packets, but they may not be equally as ready to draw or paint the subjects which artists represent in their works. Artmaking activities that are compatible with the interests and abilities of prerepresentational children, and those which leave the choice of subject matter to the child's discretion, are featured throughout the teacher's guides. **Activities which focus specifically on representational drawing are suggested primarily for older children.**

NOTES ON EVALUATION

Evaluation of young children's learning in art is best accomplished through careful observation of children at work and documentation of each child's art process, products, and the talk that surrounds their making. Many of the activities described throughout this guide can be shared with children and their parents as evidence of children's learning. Additional general recommendations for monitoring children's artistic development and learning are included in this appendix.

BIOGRAPHICAL NOTES

Many teachers in kindergarten and elementary school classrooms find that children are fascinated to learn something about the artists whose work they are enjoying. Brief descriptions of the five artists whose works are included in this packet are provided for teachers who may wish to share this information with children.

1.

2.

3.

1. Controlled scribbles and outlined shapes are basic ingredients of children's early drawings. Todd, age four.
2. Children continue to explore shapes and marks, alone and in combination, as they begin to draw people and things. Dinah, age three.
3. "Tadpole" figures share a page with suns and patches in this three-year-old's drawing.

AIMS OF THE PROGRAM

The ART IMAGE PRESCHOOL program is designed as resource for teachers of young children. Art plays a crucial role in children's learning and development. Young children come to know and to make sense of the world as they explore artistic forms and meanings in their own drawings, paintings and constructions, and as they encounter works of art made by others.

This program provides thematically-organized ideas and model lessons to enable teachers to:

- Share works of art with young children in meaningful and engaging ways.
- Provide developmentally appropriate art experiences.
- Incorporate art into preschool classrooms and curricula.

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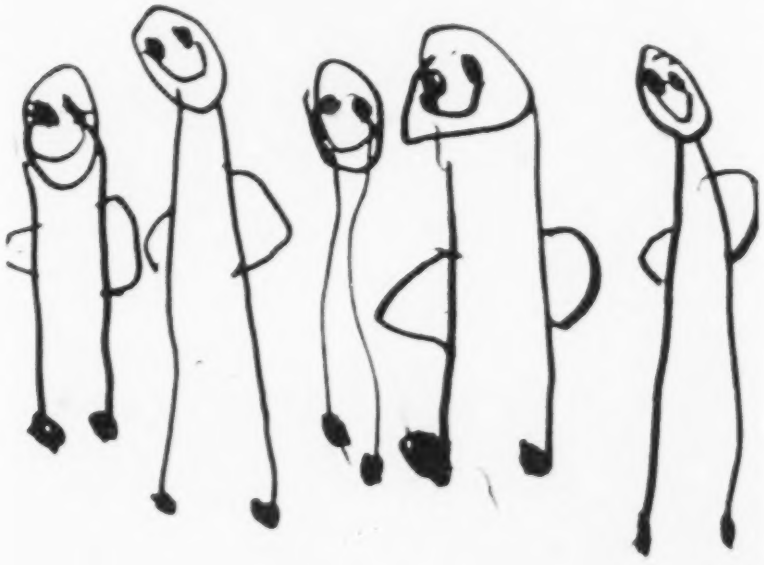

4.

6.

4. Each child finds a distinctive way to represent people. Four-year-old Albert drew his family.

5. Children soon begin to dress up their people — with buttons, striped clothing, big smiles, and long hair carefully arranged to avoid contact with arms which still extend from the head. Child, age four.

6. Experienced preschoolers, like five-year-old Maren, may begin to draw characters in specific situations. This giant strides with his head in the clouds.

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STRUCTURE OF THE PROGRAM

The teacher's guide is divided into two sections, each featuring many possibilities for presenting the five reproductions to children.

Section 1 provides a format for introducing the five art reproductions and the theme they represent. It begins with a brief BACKGROUND FOR TEACHERS. This section addresses specific developmental issues related to the thematic unit and considers the significance of this theme for young children's learning.

Section 2 of the guide is divided into five parts. Each part focuses on a work of art individually and includes suggestions for activities to encourage exploration of concepts and meanings presented by the reproduction.

OBJECTIVES

The forms of learning that are central to the activities suggested are described in a concise and easily-referenced manner. Awareness, exploration, inquiry, and utilization of skills and ideas are given primary importance.

CONCEPTS

Vocabulary words or concepts which may be unfamiliar to young children are listed. Young children come to understand new words most readily when adults use such words in contexts which make their meanings clear. It is far more effective to offer repeated, concrete examples than it would be to share a formal definition of terms such as shape or texture, or concepts such as point of view. Ideas for presenting, clarifying, exploring and reinforcing such concepts are included throughout the activities suggested in this guide.

7. Separately drawn trunks, hairstyles, and clothing are among the details children incorporate into figures in late preschool or kindergarten. Patti, age five.

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Materials

Most of the suggested activities involve basic art materials that are considered standard in most preschool settings: tempera paint, crayons, markers, chalk, construction paper, clay, found objects, etc. In a few cases, more exotic materials, such as canvas or wood scraps, are recommended for special occasions. In every case, the materials listed are only suggestions and others could be substituted if need be. Repeated experiences with a few high-quality art materials will help young children to gain control over art media and focus on the symbols and meanings emerging in their work. The selection of appealing, easily distributed and managed materials allows teachers to focus on children and their work.

Preparation

Setting the stage for activities remains an important role for teachers of young children. This section describes the preparation of materials, displays, classroom space, and so on, required for the activities outlined in the two sections which follow: THINGS TO TALK ABOUT and THINGS TO DO.

Things to talk about

The guide presents a full description of one way of introducing children to the art reproductions as a group and individually. These introductory activities may involve group discussions or private conversations, treasure hunts or games, movement or role-playing, remembering or speculating. They are designed to suggest a range of possibilities to teachers who should feel free to improvise and adapt approaches they favor to suit their students and their classrooms.

Things to do

Suggestions are offered for activities which will encourage children to explore some of the ideas and meanings presented by the reproduction in their own ways as they work with art materials. The experiences recommended under this heading are open, exploratory, and developmentally appropriate for most three-to-five-year-old children, but as always, teachers will recognize differences in the experiences and interpretations that individual children bring to any activity.

More things to do

This section includes a listing of related, multidisciplinary activities, possible extensions, and further avenues for exploration. Included are ideas for field trips, classroom visitors, learning centers and projects. The suggestions range from ambitious special events to simple projects which could be organized and presented on the spur-of-the-moment.

Resources

When possible, exceptionally beautiful and thematically appropriate children's books are identified. Excellent resources for teachers who wish to study a concept, process, or technique in greater detail are also included.

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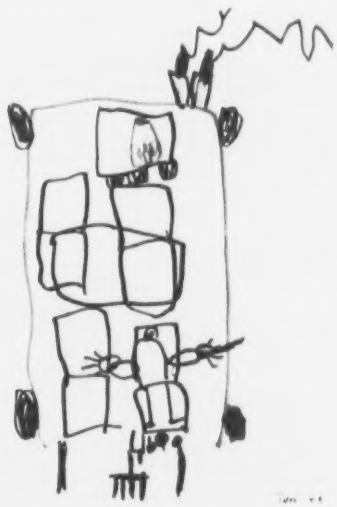


9.

10.

8. Patrick, age three, used familiar and well-practiced shapes to draw this car. Five wheels fit the space available.

9. Four-year old Tom's drawing incorporates most of what he knows about cars. They have four wheels, two seats in back, two in front, and, when a driver is behind the steering wheel, fumes trail from exhaust pipes. Tom invented an imaginitive and effective view to share his knowledge.

10. Christian, almost five-years-old, found a way to place the wheels of all three train cars firmly on the track.

TEACHING THE PROGRAM

CREATE SPECIAL PLACES FOR WORKS OF ART IN YOUR CLASSROOM

Make the reproductions in this packet part of the classroom environment. Hang them at child's-eye-level, in a place where children can see and talk about them throughout the day. Reproductions may be displayed singly or in combination, but images placed side-by-side invite comparisons — between bright and dull colors, for example, or differences in subject matter, mood, or style.

PROVIDE AN ENVIRONMENT FILLED WITH OBJECTS TO ADMIRE AND EXPLORE

Encourage children to collect and share intriguing or beautiful things they discover. Draw attention to the colors, shapes and surfaces of both natural and constructed objects. Invite children to handle and hold objects in the collection, and to use them in their play.

INTRODUCE CHILDREN TO ART REPRODUCTIONS

Bring a new reproduction to the children's attention at a time when they are gathered in a quiet, attentive mood — following a story perhaps. Continue to refer to the reproduction whenever you notice a connection between the children's activities and the images on display.

INTRODUCE CHILDREN TO ARTISTS AND THE WAYS THEY THINK AND WORK

Help children discover that many things we see and use everyday — illustrations in children's books, cups, chairs, paintings — were designed or created by artists. Invite a local artist to visit your classroom, or arrange a visit to an artist's studio. Children will enjoy watching an artist at work, or working alongside a painter, weaver, or sculptor.

SHARE ORIGINAL WORKS OF ART WITH CHILDREN

Visits to art galleries, museums, or artists' studios allow children to experience first-hand the tremendous variety of size, surfaces and materials that are possible in original works of art. A photograph or postcard reproduction of one of the children's favorite original works will help them understand that reproductions are photographs, or copies, of "real" works of art.

PROVIDE EXPERIENCES WITH THREE-DIMENSIONAL ART WORKS

Help children discover and explore sculptural forms in the classroom and community. Visit statues in local parks, sculptures in public spaces. Talk about the differences between action figures and paper dolls.

RECOGNIZE THAT CHILDREN'S RESPONSES TO WORKS OF ART TAKE MANY FORMS

A finger slowly tracing a shape or pointing out a detail, a nod, a shrug, a random observation, the incorporation of a theme into constructive or dramatic play: all are significant aesthetic responses. Young children may be unable to give reasons for their comments or to offer explanations for their preferences. Accept the responses that children are able to make. Record their comments to share with parents and to follow up in later conversations.

PROVIDE MANY OPPORTUNITIES TO TALK ABOUT ART

Young children are ready and willing to talk about works of art, but they may not find formal group discussions the most congenial situation for doing so. Casual conversations with individual children, pairs, or small groups allow all children to be heard and encourage dialogue among the children. The questions suggested in this guide may be used to facilitate informal discussions.

INVITE ACTIVE VIEWING

When talking with children about works of art, be certain that every child has an unobstructed, close-up view of the reproduction. Active participation is essential. Movement activities, treasure hunts and games keep children involved and attentive. Props such as magnifying glasses or cardboard tube viewers encourage close inspection.

ENCOURAGE CAREFUL LOOKING

Ask questions that children can answer by referring to the reproductions and/or to their own experiences. Begin with questions such as: "What do you see?" or "What do you think is happening in this picture?" Ask children to describe and interpret an image. It is often more effective to make an observation than to ask a question, and always better to ask questions to which you do not already know the answer.

FOCUS ON THE PROCESS OF CONSTRUCTING MEANING

Help children "make sense" of works of art by encouraging them to express and explore their personal responses to images. Feelings and associations are the basis of children's responses. Ask "How does this painting make you feel? Does this make you think of something that happened to you? Have you ever...?" Encourage children to search for connections between their own experiences and the actions or event depicted in the work of art. Share your own responses with children.

MAKE TIME FOR ART EVERYDAY

A specific time reserved each day for art activities highlights art as an essential aspect of young children's learning. Repeated experiences with basic materials — pencils, crayons, markers, paint, paper, clay, collage and construction materials — allow children to gain control over media and to concentrate on the refinement of the symbols which represent their thoughts and impressions of the world.

WATCH, LISTEN, AND PARTICIPATE AS CHILDREN MAKE ART

Preschool children thrive on adult response to their art and relish the company and the commentaries that other children have to offer. Feel free to join in the conversations that arise as children make art, repeating or paraphrasing children's comments, directing their attention to things they have accomplished, helping them to decide what they might do next. Research in nursery schools suggests that children may spend twice as much time working on an art activity when a teacher is close at hand and clearly interested in what they say and do.

RECOGNIZE CHILDREN'S INVOLVEMENT IN ART ACTIVITIES AS AN INDICATION OF THEIR LEARNING

In a classroom in which children participate in both self-initiated and guided activities, one of the most potent indications of a child's growing interest, enthusiasm, and sense of competence is seen in the child's ability to seek and sustain involvement in an activity for increasing periods of time. Children who perceive an activity as challenging and rewarding will seek opportunities to pursue it.

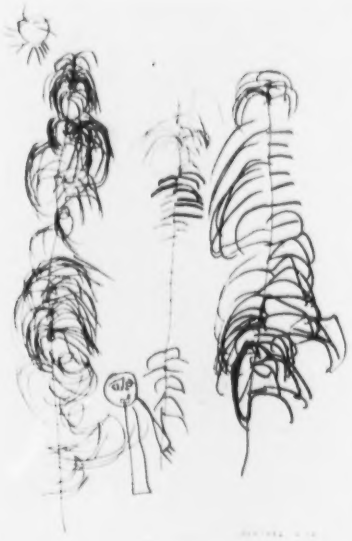
EVALUATING PRESCHOOL ART

Evaluation of young children's learning should be an ongoing part of teaching, a way of documenting each child's developmental progress and learning, and sharing that information with parents and the children themselves. Evaluation occurs in many ways.

In practice, teachers can:

RESPOND TO THE IMAGES AND OBJECTS CHILDREN CREATE

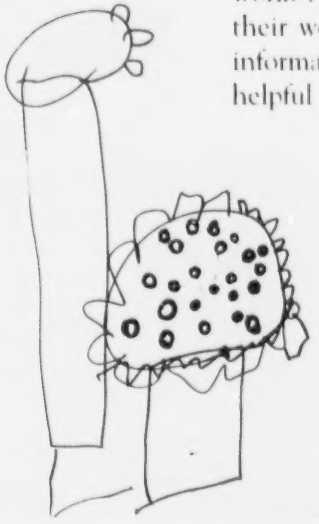
Children actively seek adult attention and adult response to their drawings, paintings and constructions. Most preschoolers are eager to explain what they've done and why. They enjoy elaborating on the stories contained in their pictures and providing titles for their works. Teachers can help children understand their accomplishments by responding in a positive, interested way to their work and to talk that accompanies it. It is often best to comment in a specific way on something the child did and the effect that it has on you as a viewer: "You made so many orange dots. They make your painting look bouncy!" Honest enthusiasm and curiosity are always appropriate.



11.

ENCOURAGE CHILDREN TO REFLECT ON THEIR PLANS AND ACTIONS

Children of ages three to five, learning to monitor and direct their own actions, benefit from encouragement to talk about their plans and ideas, to remember what they've done, and consider the concrete results of their actions. Invite children to step back and look quietly at the works of art they've just completed. Wait for their comments, or ask how they achieved particular effects, or what they liked best about making the work. Ask children to dictate titles, stories or captions to display with their works; these verbal interpretations often provide another layer of information about the child's thoughts and intentions that can be very helpful to parents and children alike.



12.

11. Sandra, age four, drew herself surrounded by pine trees and sunlight, after a walk in the forest.

12. A child, age five, drew these mushrooms with the aid of a book on mycology.

COLLECT SAMPLES OF CHILDREN'S WORK

Periodically file each child's work in a portfolio along with notes about the situation in which the work was made, comments offered by the child, etc. Although there may be a sudden dramatic breakthrough in a child's drawing — the sudden appearance of a human amid a page of scribbles, for example — changes in young children's drawings are often too subtle and gradual to detect day to day. A chronological sampling of work will show clear evidence of children's increasing control and progress toward symbolic representation.

RECORD CHILDREN'S COMMENTS AND CONVERSATIONS

As you talk about works of art with children, tape record their responses, or ask a parent to take notes. Select provocative observations, insights, questions and curiosities expressed by the children, to share with parents and to pursue in later conversations with the children.

13. A large circle encloses both the head and the body of four-year-old Patricia's bird. She carefully modified similar shapes to depict the bird's eyes, the sun and the person in the background.

SECTION 1

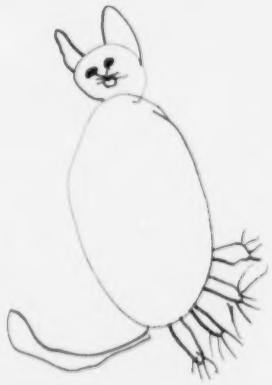
PETS ARE PART OF OUR LIVES

BACKGROUND FOR TEACHERS

From the moment that human beings discovered ways to create symbols to record their experiences, animals have been a favorite subject for artists. The deer and bison inscribed on cave walls throughout Europe and northern Africa testify to their makers' fascination with the power and beauty of the creatures who shared their lands. Artists through the ages have offered evidence of changing relationships among the inhabitants of the earth in images which express the wary respect of hunters, the curiosity and admiration of naturalists, the gratitude and familiarity of farmers and the affection of those who live with animals and know their ways.

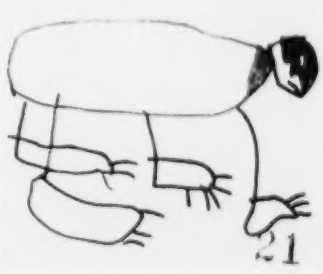
14.

Children's first drawings of animals usually appear soon after they have perfected a basic plan for drawing people. These creatures often are strangely human in appearance. Frequently children approach the challenge of drawing animals by rotating their human figures to a horizontal pose, adding ears and a tail and, sometimes, many legs to fill the space made available by the animal's long torso. Although young children tend to draw humans in a frontal view, they prefer to draw animals in profile, for the special characteristics of many animals — their tails, ears, legs, snouts, and stance — are most clearly presented when they are viewed from the side. Some of the animals that children choose to draw prompt children to deviate from their usual ways of constructing images: Dinosaurs, for example, are often enclosed within fluid contour lines, even when their surroundings are drawn in a more typical, part-by-part fashion. Many children who are particularly devoted to drawing in the preschool years choose animals as their favored subject matter.



15.

Early experiences with animals build attitudes that endure throughout a lifetime. Young children's natural interest in the world and ways of animals is supported by carefully monitored experiences with animals in a variety of situations and by the more vicarious experiences provided in stories, songs, films, and works of art. A sense of guardianship, respect and care grows from repeated contact with animals and from reflection on the relationships that people and animals share and the responsibility we bear for the animals we adopt as pets and companions. This ART IMAGE PRESCHOOL packet focuses on people and their pets, and provides rich opportunities for children to learn about the ways we care for pets and the ways that they, in turn, enrich our lives.



16.

14. A single circle contains the head and the body of four-year-old Leila's "happy cat". Legs and a tail, more easily recognized in profile, complete this global figure of a cat.

15. Patricia, almost five, used distinct shapes and details to provide as much information as possible in her drawing of a cat looking for its baby. A cat's head, ears, and whiskers are seen most clearly when the cat turns its face toward us.

16. Four-year-old Meagan's animal is unadorned by ears, tail, or whiskers, but its legs show a sophisticated understanding of anatomy. Balanced on huge paws, Meagan's beast seems to have paused mid-stride.

INTRODUCING THE REPRODUCTIONS

OBJECTIVES

Children will:

- Explore the relationships between people and their pets in their own lives and in the paintings presented.
- Children will focus on characteristics that distinguish one animal from another.

CONCEPTS

- Characteristics (features that make each animal unique or special)

MATERIALS

Display of the five art reproductions in this packet.
Display of children's drawings of animals.
Photographs of children and their pets, on loan from family collections.

- paper, 12" x 18" (30.5 x 45.7 cm) or larger, and pen for two charts
- photograph of a rabbit
- photograph of a cat
- drawing paper, 9" x 12" (23 x 30.5 cm), one sheet per child
- pencils or black felt pens

PREPARATION

Ask parents to send photographs of family pets, if available; snapshots that show the children with their pets are most desirable. Collect and display drawings of animals done previously by children in your class.

THINGS TO TALK ABOUT

Introduce the theme of people and their pets by asking children to share their experiences with animals they live with or would like to have as pets. Children who brought photographs of their pets might share them with the group as they talk about how and when their pets were adopted, what they do, how the children help to care for them, and so on. Make a chart to show how many children in the class have dogs, cats, rabbits, gerbils, etc., as pets, and another chart indicating which animals children who do not have pets would most like to have.

Gather children around the display of the five reproductions, and ask them to look closely at these paintings of people and their pets:

- How many dogs do you see?
- How many cats?
- What other pets can you find in these reproductions?
- Which animal looks softest? Friendliest? Sleepiest? Biggest?
- Which pets are about to get into trouble?
- What else do you see in these paintings?
- Which person is looking right at his pet?

Direct attention to the children's drawings of animals. Ask each of the children in turn to identify the animals they drew and ask about their interest in these animals. Point out the characteristics children have chosen as important features of particular animals.

THINGS TO DO

Focus on the characteristics that distinguish one animal from all others. Show a picture of a rabbit in profile: How do we know that this is a rabbit and not a cat? Present a picture of a cat for comparison. How are these two animals different? Compare the shapes of their bodies, length of their legs, size of their feet, shapes of tails, ears, heads, eyes, whiskers.

Provide each child with drawing paper, a pencil or marker. Ask them to draw a series of animals, including a snake, a worm, a cat, a giraffe, a fish and a bird. (Children's response to this activity will provide important information about their developmental readiness to draw animals and participate in other activities to follow.)

More things to do

CONSTRUCT ANIMAL SCULPTURES

Gather a collection of smooth wood scraps from a local shop or cabinet maker, or order an assortment of wood scraps from a school supply catalog. Provide bottles of liquid glue. Ask the children to sort through the scraps to find shapes that could be the body of an animal, a tail, legs, head, ears, eyes. Provide additional materials to embellish the forms — sequins, buttons, plastic coated wire, stickers, gummed paper, etc., — or suggest that children draw features, spots, stripes, feathers or scales with markers when the glue has dried on their sculptures.

EXPLORE TEXTURES

Provide soft materials for collage: bits of felt, fake fur, velvet, corduroy, velour paper. Supply glue, scissors, background paper and markers. Invite older children to create an imaginary animal.

COMPILE AN ALBUM OF PETS

Invite each child to contribute a photograph, drawing, or story about a pet they have or would like to have. Use gummed photo corners to temporarily affix photographs from family collections.

CREATE A PET STORE AS A LEARNING CENTER

Stock the center with stuffed animals, advertisements clipped from magazines or newspapers, and examples of the equipment needed to care for pets: bowls, food cans or boxes, leashes, brushes, toys, cages or carriers. Encourage children to add to the center as they discover items that are missing.

VISIT AN ANIMAL SHELTER OR VETERINARIAN'S OFFICE

Arrange for a tour guided by an employee who can tell the children how the shelter finds and cares for lost animals and encourages adoptions. Ask children to share their own experiences taking pets to visit the veterinarian. Invite older children to draw what they saw at the animal shelter or clinic.

VISIT A STATUE

If there is an equestrian statue or other animal sculpture in your community, take the children to see and explore it from many angles. If possible, allow them to climb on or under the statue. Take photographs. Provide drawing paper and pencils for children to draw the sculpture as they see it. Encourage children to use these drawings as references for clay and painting activities in the classroom.

EQUIP THE PLAY AREA WITH ANIMAL TOYS AND GAMES

Encourage children who draw to use plastic or stuffed animals as models, viewing them from the side, back or front, creating environments for the animals, etc.

VISIT A FARM

Arrange for a field trip to a farm where both domestic pets and farm animals live. Ask the farmers to show the children the differences in the ways that the various animals they raise are fed, housed, and cared for. Encourage the children to observe and remember the distinctive characteristics of each type of animal they see at the farm. As a follow-up activity, invite children to draw or paint or use clay to model their favorite farm animals. Draw attention to the ways the animals stood and moved as well as to how they looked.

CARE FOR CLASSROOM PETS

Bring a small animal into your classroom on a short or long term basis, or give children additional responsibility for the care of pets already in residence. Encourage careful attention to the animal's habits and personality. Ask children to record their observations in drawings, charts and graphs, or tape recordings.

RESOURCES

Books to share with children

Barrett, Judith (1983). *A Snake is Totally Tail.* New York: Atheneum.

Keats, Ezra Jack (1972). *Pet Show!* New York: Macmillan.

Kellogg, Steven (1971). *Can I Keep Him?* New York: Dial.

Pienkowski, Jan (1990). *Pet Food.* New York: Doubleday.

Additional resources for teachers

Golomb, Claire (1992). *The Child's Creation of a Pictorial World.* Berkeley: University of California Press.

Kellogg, Rhoda (1969). *Analyzing Children's Art.* Palo Alto, CA: National Press Books.

To Make a Portrait of a Lion (Per Fare il Ritratto di un Leone) (1987). Commune di Reggio Emilia. Centro Documentazione Ricerca Educativa Nidi e Scuole dell'Infanzia. (Videotape, available through Baji Rankin, 346 Washington Street, Cambridge, MA 02139).

SECTION 2

FOCUSING ON THE ARTISTS

PAUL GAUGUIN, Les trois petits chiens (Still Life with Three Puppies)

Objectives

Children will:

- Offer interpretations of the situation presented in this painting by creating stories about what happened before and after the moment depicted.
- Increase their sensitivity to the composition of the painting by physically recreating the scene.

Concepts

- Mischief
- Light and dark pattern
- Relational concepts: above, below, in front, behind, far, close, top, bottom

Materials

- low table
- white tablecloth
- napkin
- saucepan
- bowl
- three goblets
- three apples
- seven pears
- small stuffed or plastic animals

Preparation

Gather the household objects needed to recreate the composition of the painting. (Apples and pears can be used for snacks later in the day.)

THINGS TO TALK ABOUT

Gather children in small groups, perhaps of three or four, to talk about the reproduction:

- What's happening in this painting?
- Where do you think the puppies are? On the floor? On the table?
- What will happen when the person who left that pan of milk on the table returns to find these puppies lapping it up?

Invite children to set the table with materials resembling those shown in the reproduction. As you help children make decisions about the placement of each item, call attention to relevant details and relationships in the reproduction: which objects are close to others, which are behind or in front of, above or below other objects?

Encourage children to act out the story of the three puppies, using stuffed animals or plastic toys as stand-ins for the puppies.

THINGS TO DO

Ask children to recall times when their pets (or animals they know) got into trouble. What did they do? Who got angry? Why? Invite children to draw or dictate stories based on these incidents.

MORE THINGS TO DO

PRINT A CLOTH FOR A SPECIAL OCCASION

Ask children to look carefully at the tablecloth design in Gauguin's painting. Provide a paper tablecloth or large sheet of bulletin board paper in white or a solid pastel color. Gather fresh leaves with interesting shapes, or other objects for stamp printing. Provide containers of tempera paint in pastel colors, paper towels, and paintbrushes. Demonstrate how to lay the leaf, vein side up, on a paper towel, and how to apply paint with a brush and then transfer the painted leaf to the paper. Provide additional paper towels to place over the leaf as it is pressed to the paper.

MIX GREYS

Draw children's attention to light and dark areas in Gauguin's painting. Provide black and white tempera paint at easels or painting centers. Encourage children to discover what happens when they mix colors on black or white paper.

PROVIDE CLAY AND CONTAINERS

Stock a table for exploration of clay foods and vessels. Provide clay, plasticene or modelling materials, plastic knives and forks, and durable plates and bowls. Suggest that children make bowls, fruit, or other foods if they are interested in doing so. Salvage wrappings from fast food, and place your order for french fries, hamburgers, or desserts. The printed tablecloth children created in an earlier activity could be used as a setting for display of a feast made of clay. Older children might sketch this still life, adding people, animals, flowers, and so on.

RESOURCES

Books to share with children

Day, Alexandra (1989). *Carl Goes Shopping*. New York: Farrar, Straus & Giroux.

Day, Alexandra (1985). *Good Dog Carl*. San Marcos, CA: Green Tiger Press.

Keats, Ezra Jack (1964). *Whistle for Willie*. New York: Viking Penguin.

Mayer, Mercer (1987). *A Boy, a Dog and a Frog*. New York: Dial.

Wolff, Ashley (1990). *Come with Me*. New York: Dutton.

PIERRE BONNARD, La Femme au chat (Woman with a Cat)

Objectives

Children will:

- Explore the story presented in this painting, drawing upon their own experiences with mischievous cats.

Concepts

- Positions or poses (ways animals move), nocturnal animals

Materials

Reproduction of Bonnard's *Woman with a Cat*
Photographs of cats in various poses, clipped from magazines

- drawing paper, 9" x 12" (23 x 30.5 cm), one sheet per child
- crayons, oil pastels, or markers

Preparation

Collect photographs of cats at play and at rest from magazine ads; mount individually or display on a bulletin board.

THINGS TO TALK ABOUT

Introduce the painting:

This painting was made by an artist named Pierre Bonnard who loved to paint about things that happened every day in his own home.

- What room is this? How can you tell?
- What's happening in this picture?
- Does that cat look like it might be doing something wrong?
- Do you suppose the cat is hungry?
- What does it see or smell that would be good for a cat to eat? Grapes? An orange? The fish on the woman's plate?
- Do you think the woman is willing to share her fish with the cat?
- What will she say to the cat?
- Does your cat ever get into trouble? What does it do?

THINGS TO DO

Ask children to list some of the things that cats do: pounce, prowl, stretch, sleep, wash themselves, lap up water or milk, chase their toys. Refer to photographs for additional ideas. Invite children to move like cats, curl up into compact balls, purr, meow, pounce, and so on. What do cats like to play with?

Ask children to draw cats at play. Provide bright rich colors similar to those Bonnard used in his painting.

MORE THINGS TO DO

DISCOVER TEXTURES

Look closely at photographs of cats with magnifying glasses or viewfinders (empty photographic slide mounts or small windows cut in file cards). Focus on details, such as the length and pattern of cats' fur. Provide paper, paint or crayons and challenge children to invent furry marks.

Use a rolling pin to roll out flat slabs of clay, or have children flatten balls of clay by dropping them several times on a protected surface. Provide simple tools, such as plastic forks, pencils, twigs, the wheels of toy cars, etc. Encourage children to make textured marks in clay with fingers and tools.

Children who are interested might outline the shape of a cat or other animal on their clay slabs, adding textures and details with additional bits of clay. Display finished work on a low table. Ask children to recall and share the ways they achieved specific textures.

EXPLORE BONNARD'S COLORS

Provide oil pastels or colored chalks and small pieces of drawing paper. Show children how the colors can be layered, blended and smudged with a fingertip. Encourage mixing unusual combinations of color. Use viewfinders to look at the reproduction for ideas.

ENTER THE WORLD OF NOCTURNAL ANIMALS

Discuss what cats do at night when people are asleep. Provide black paper and oil pastels, or fluorescent paints and black paper. Invite children to draw or paint what cats do or see at night. Fluorescent paintings are most dramatic when illuminated by a black light bulb (available in novelty shops) in a dark room.

PRINT PORTRAITS OF CATS

Using two colors of oaktag (white and manila), demonstrate the construction of a collage portrait of a cat. Help children to cut out a face shape in one color and then use the second color to produce a nose, eyes, ears, whiskers and other details. Show children how to glue pieces to a backing. Encourage each child to create his or her own design by cutting or tearing and assembling the collage. Coat finished collages with acrylic medium and allow to dry overnight

Make rubbings using dark crayons on thin paper placed on top of the collage. Demonstrate how to print the collaged images by rolling water-soluble printing ink across the surface with a soft rubber brayer until the ink is evenly applied, moving the collage to a clean area, placing a sheet of thin paper on top of the inked surface and rubbing gently with fingers. Newsprint or colored tissue allows children to see when they've made a good print.

CONSIDER EVERYDAY EVENTS

Ask children to contribute to a list of things that happen in their everyday lives (such as spending time with families, playing with friends, riding bicycles, etc.) that would be interesting things to share with others through their drawings and paintings.

RESOURCES

Books to share with children

Carle, Eric (1987). *Have You Seen My Cat?* Saxonville, MA: Picture Book Press.

Coffelt, Nancy (1992). *Good Night, Sigmund.* San Diego: Harcourt Brace Jovanovich.

Dr. Seuss (1957). *The Cat in the Hat.* New York: Random House.

Gag, Wanda (1928). *Millions of Cats.* East Rutherford, NJ: Coward McCann.

Pilkey, Dav (1992). *When Cats Dream.* New York: Orchard Books.

Smith, Lane (1991). *The Big Pets.* New York: Viking Penguin.

FRANCISCO DE GOYA, Don Manuel Osorio Manrique de Zuñiga

Objectives

Children will:

- Develop concepts of the past as they explore a portrait of a child who lived approximately 200 years ago.
- Become attentive to animals who live in their environment.

Concepts

- Bird watching, history, conflict

Materials

Reproduction of Goya's *Don Manuel Osorio Manrique de Zuñiga*

- tape recorder and audio tape
- birdseed
- cardboard rolls from toilet paper, two per child
- yarn
- paper punch
- glue
- small notebook for each child (four to eight pieces of paper stapled together)

Preparation

Collect cardboard rolls (enlist the help of parents). Glue two rolls together along one side to create binoculars. Punch one hole in each of the tubes at the top. Add yarn to make a strap. Assemble a birdwatching notebook for each child by stapling small pieces of paper together.

THINGS TO TALK ABOUT

Introduce the reproduction:

This is a painting that was made a very long time ago in the country of Spain. The boy in the painting is very dressed up! Do your dress-up clothes look like his? Why do you think his clothes are so different from ours? This boy's name is Manuel. He lived almost 200 years ago in a country that is far away from our own. Many things were different then. But at least one thing was the same: Manuel had pets, just like many of you do.

- Manuel is holding something in his hand. Do you know what it is?
- Where does it lead?
- Why does Manuel have a leash for his bird?
- What would happen if Manuel let his bird out of its cage without a leash?
- How many animals do you see in the painting? (Invite children to look closely to find the third cat hiding in a dark place.)
- What do these cats have on their minds?
- Does Manuel seem worried that the cats might pounce on his bird?
- What do you think happened next?

THINGS TO DO

Invite someone who has a pet bird to bring it to the classroom so that children have the opportunity to watch it closely, listen to its song and learn about its habits. You might also arrange a trip to a pet store where children can see and hear a variety of birds, compare their colors, shapes and sizes, and select a package of bird seed to distribute on the playground. Help the children to set out seed in a spot that is relatively quiet and easily observed from classroom windows. Wait several days as birds find this new food source.

Prepare children for a birdwatching excursion. Present each child with binoculars and a birdwatching notebook. Explain their use. Allow time for children to play with these new pieces of equipment and to embellish them with marker if they wish. Before embarking on a trip to the playground, remind children to look quietly to avoid frightening the birds. Encourage them to make drawings in their notebooks so they will remember the birds and other animals that appeared on the playground as they watched.

Tape record bird sounds as children work or during another, possibly more quiet moment, or find a recording at your local library. Play the recording in the classroom as children share their sketches and observations.

More things to do

EXAMINE FEATHERS

Look closely at the structure of feathers with the help of a magnifying glass. Try feathers or feather dusters as painting tools. (Natural, undyed feather dusters are a good source of feathers for collages, masks and costumes.)

EXAMINE BIRDS' NESTS

Look at the construction of birds nests. What materials are used? Leave bits of string, wrappers and other materials in a sheltered space on the playground; notice which materials birds prefer.

BUILD BIRDHOUSES OR FEEDERS

Provide wood scraps or heavy cardboard and glue. (Smooth, easily handled wood scraps are available from most school supply companies.) Encourage children to consider how birds will enter and move in the spaces they design. If children paint their bird feeders with tempera paints, they will need a coat of waterproof spray before they are installed outdoors.

USE CHILDREN'S FIELD SKETCHES

Ask each child to select one of the small sketches made in the field to be enlarged on a photocopier. Invite children to elaborate these sketches with marker or crayon, to add things they saw surrounding the bird, or to cut out finished drawings to add to a class mural. Encourage children to use their sketches as references for larger drawings and paintings.

DISCUSS CONFLICT AMONG ANIMALS

What animals don't get along? What happens when one animal chases another? Where do animals go to avoid their enemies? Invite children to draw animals hiding from tormenters.

DRAW SELF-PORTRAITS WITH ANIMALS

Ask children to draw or paint a portrait of themselves surrounded by the animals they would like to live with. Who will be the tallest figure in the drawing?

EXPERIMENT WITH LIGHT AND DARK

Ask children to find the light and dark areas in Goya's painting. Provide a flashlight and a dark backdrop. Challenge children to recreate the "spotlight" effect in Goya's painting. Can they hide things in the dark beyond the flashlight's range?

RESOURCES

Books to share with children

Carle, Eric (1971). *Do You Want to be My Friend?* New York: Harper & Row.

Hirschi, Ron (1987). *What is a Bird?* Photographs by Galen Burrell. New York: Walker & Co.

Lionni, Leo (1988). *Six Crows: A Fable.* New York: Alfred A. Knopf.

Wildsmith, Brian (1967). *Brian Wildsmith's Birds.* New York: Franklin Watts.

Wolff, Ashley (1984). *A Year of Birds.* East Rutherford, NJ: Putnam.

ALEXANDER COLVILLE, Child and Dog

OBJECTIVES

Children will:

- Explore the expressive qualities of a painting and discuss their own feelings about large or unfamiliar animals.
- Explore size relationships.

CONCEPTS

- Size, emotions, texture

MATERIALS

Reproduction of Colville's *Child and Dog*

PREPARATION

Gather textured materials: felt, velvet, corduroy, foam rubber, steel wool, a paintbrush.

THINGS TO TALK ABOUT

- Does this dog look friendly?
- Does the child look frightened?
- Do you think that the child knows this dog well?
- Do the boy's parents know that he's playing with the dog?
- What would this dog's fur feel like? (Pass around textured materials for the children to feel and consider.)
- What would his bark sound like?
- What animals are as big as you?
- Are all big animals scary? (Discuss the need for caution in approaching unfamiliar animals.)
- If you could have a huge animal for a pet, what kind of animal would you choose?

THINGS TO DO

Make a list of large and small animals. Discuss and act out differences in the way small and large animals move and sound: How does a gerbil run, for example? What about an elephant?

MORE THINGS TO DO

DRAW BIG ANIMALS

Provide paper 12" x 18" (30.5 x 45.7 cm) or larger. Invite children to draw an animal that is so big that it bumps the sides of their papers.

CONSTRUCT AN ANIMAL SCULPTURE

Ask children to make preliminary drawings, or use drawings from the previous activity as references. Provide an assortment of boxes, masking tape and glue; help children to decide how they will convert their idea into a sculpture. As an alternative, you might provide large paper bags as forms for individual sculptures. After children stuff the bags with newspaper and staple or tape them shut, they should begin to decide how they will add features with collage materials or paint. Cardboard paws and cardboard tube tails provide stability. Bags of varying sizes may be combined to produce larger or more complex animals.

LOOK FOR SHADES OF BLACK

Encourage children to try drawing with black chalk (dipped in a solution of sugar and water or in liquid starch before drawing) on black paper, or provide shiny and matte surfaces for black-on-black collage.

RESOURCES

Books to share with children

Allen, Pamela (1982). *Who Sank the Boat?* East Rutherford, N.J.: Coward McCann.

Bridwell, Norman (1985). *Clifford the Big Red Dog.* New York: Scholastic.

Ernst, Lisa Campbell (1992). *Walter's Tail.* New York: Bradbury.

PIERRE AUGUSTE RENOIR, Madame Charpentier and Her Children

OBJECTIVES

Children will:

- Search the reproduction for clues that tell about the relationships and way of life enjoyed by the subjects of this painting.
- Explore the concept that pets are part of the families with whom they live.

CONCEPTS

- Family life, interior scene, warm colors

MATERIALS

Reproduction of Renoir's *Madame Charpentier and Her Children*

- notebook and pen or
- tape recorder and audio tape

THINGS TO TALK ABOUT

Introduce the reproduction:

This is a portrait of Madame Charpentier and her children. They are sitting and talking in a beautiful room. Madame Charpentier and one of her daughters are sitting on a couch. But what is this other girl sitting on? It must be a big dog.

- Does the dog look uncomfortable? Sad? Content?
- Do you think this dog is happy and loved by his family?
- Does he feel at home?
- What color is the dog?
- Can you find something else in the room that is black and white?
- How do you think the dog's fur would feel?
- What are these girls talking about?
- Is their mother listening to their conversation?
- Does she think they are funny? Silly?
- Do you think the family in this picture has a nice house?
- Would you like to visit them?
- What clues do you see that tell you that they love beautiful things?
- Can you find any other animals in this painting? (The peacocks and bird on the screen behind the figures.)

THINGS TO DO

Ask children to share ideas about how pets become part of a family. What can people do to make their pets feel at home? Type the children's responses in poster or book form and invite them to add illustrations. Present a copy of the completed text to the local humane society.

More things to do

EXPLORE WARM COLORS

Provide yellow, orange, red, brown and gold paint at easels or painting center. Set out drawing paper in warm colors. Ask children to identify objects or places that these warm colors bring to mind: autumn landscapes, castles, treasure chests, goldfish, campfire, hats.

EXPERIMENT WITH GOLD

Introduce shiny gold paper, stickers, paint and metallic crayons. Ask the children what they could make with these special materials: pins or medallions, elegant vases, crowns, castles, etc. Provide additional materials to help them realize their ideas.

SET UP A STILL LIFE

Close to the painting or drawing area, arrange objects similar to those on the table in Renoir's painting: a pitcher filled with flowers, a tray containing a plate of grapes, a decanter and glasses. Provide drawing and painting materials and allow children to use the set-up as a reference for their own work if they wish.

DRAW FAMILIES AT HOME

Invite children to recall as vividly as possible a favorite room in their own homes, perhaps one in which their family gathers for special occasions or moments. Refer to the reproduction to help children recreate the details of that room: What furniture is there? What colors or patterns? Is there a table? A rug? Paintings on the wall? A window? Ask children to draw their families in this special room.

MAKE FIGURE PAINTINGS

Draw children's attention to the Japanese figure painting hanging on the wall behind the chair in this reproduction. Invite them to draw or paint a single figure on a long thin background, perhaps on beige paper cut to 6" x 12" (15 x 30.5 cm) or 6" x 24" (15 x 61 cm). Encourage children to draw a tall figure whose head touches the top of their paper and whose feet touch the bottom.

RESOURCES

Abercrombie, Barbara (1990). *Charlie Anderson*. Illustrated by Mark Graham. New York: Macmillan.

BIOGRAPHICAL NOTES

PAUL GAUGUIN, *Les trois petits chiens (Still Life with Three Puppies), 1888*

1848-1903

Paul Gauguin spent the first few years of his life in Peru. After six years of wandering, first with the merchant marine and then with the French navy, Gauguin settled in Paris at the age of 23 to work as a stockbroker. He led a comfortable life and the Parisian suburb where the Gauguin family lived was a favorite haunt of the artistic set. Gauguin himself was an enthusiastic collector of contemporary art. In the evenings, after work, he divided his time between the many art schools in the city and his own studio adjoining the garden.

Gauguin became a student of the Impressionist painter Camille Pissaro and gradually began to exhibit his work. His paintings were so well received that he confidently decided to leave his stockbroker's job to support himself and his family by painting.

By 1883, however, less than three years after leaving his job, Gauguin had exhausted his entire savings; his wife left him to return to her native Denmark with their five children, furniture and art collection in tow. Gauguin, penniless and with no reason to remain in Paris, borrowed money from a friend to settle in a village in Brittany.

During the 1889 Universal Exposition, an exhibition of Gauguin's paintings was held at the Café Volpini, but the paintings did not sell. However, late in 1890, he succeeded in raising enough money to leave Paris for Tahiti, when a successful exhibition led to the sale of thirty canvases.

During his two-year stay in sun-drenched Tahiti, Gauguin completed over sixty paintings, several of which portray his female companion, Teha'amana. Unlike the Impressionists, who worked mainly in primary colors, Gauguin often juxtaposed related colors such as pink and orange, or violet and purple.

Although Gauguin's life in Tahiti was happy, and extremely productive in terms of his art, he was not able to support himself by painting. In September 1893, he returned to Paris, hoping to improve his financial situation. Unfortunately, his Tahitian paintings were snubbed by both critics and buyers and Gauguin could not endure the prospect of remaining in Paris. He believed that Parisian artists were too concerned with theory and not enough with emotion. Gauguin thought that painters should look within themselves for inspiration, and not to outdoor scenes as the Impressionists did. Fearing above all that painting would degenerate into mere decoration, Gauguin sought to rediscover man's primitive nature. In 1895, with the help of a small inheritance, he returned to Tahiti and lived in a house the natives built for him. Despite his failing health, Gauguin continued to paint and, in 1898, published his journals in which he describes his quest for harmony between man and nature, which he believed would guarantee man eternal happiness.

Gauguin's social and political ideas soon brought him into conflict with the Tahitian authorities and he was forced to leave Tahiti in 1901 for the Marquesa Islands. Although Gauguin was pleased with his new home, his health was deteriorating rapidly. During his last years, he was plagued by illness and embittered by the public's lack of understanding. In 1903, facing the prospect of a prison term for a customs violation, Gauguin died of a heart attack.

Still Life with Three Puppies was painted in Brittany during a period when Gauguin was attempting to formulate his theory of Synthetism. Gauguin's synthetist canvases resemble stained-glass windows with their large solid-color areas and dark contours.

Gauguin, like Cézanne and Van Gogh, was profoundly influenced by Japanese prints. In *Still Life with Three Puppies*, the arbitrary perspective, the flat planes, the uniform color areas, and the bold lines surrounding the puppies, dishes, glasses and fruit show Japanese influence.

These artistic preoccupations were characteristic of Gauguin's early work, but did not persist in his later painting, known chiefly for its harmonious colors and exotic subjects.

Gauguin : Go - gān

PIERRE BONNARD, *La Femme au chat (Woman with a Cat), 1912*

1867-1947

Pierre Bonnard was born in Fontenay-aux-Roses, France in 1867. The son of a civil servant, he entered law school in 1886 at the request of his father who wanted him to become an administrator. During his summers in the country, however, Bonnard had gradually developed a passionate interest in painting. He took courses in painting at the Académie Julien while he was in Paris styding law. In 1889, Bonnard sold his first piece, a poster advertising France-Champagne. He subsequently decided to devote himself exclusively to art. In the same year, Bonnard saw a show of Gauguin's work at the Café Volpini and borrowed Gauguin's use of massive, simplified shapes and flat color areas. The 1890 Japanese print exhibition at the École des Beaux-Arts also aroused his interest.

Until 1900, Bonnard painted mainly commercial posters, and experimented on the side with diverse techniques like decoration of wood and fabric, cartoons for tapestry, and stained-glass windows. He also designed the scenery for Jarry's play *Ubu roi*.

Ater 1900, Bonnard enlarged his palette in his landscapes; colors were more vibrant and Impressionist technique began to find its way into his painting. From 1900 to 1904, he painted in Grand-Lemps in Normandy and in Ile-de-France. From 1905 to 1909, Bonnard traveled in Belgium, Holland, Spain, Tunisia, and Algeria, where he undertook his series entitled, *Nus à la Toilette* (Nudes Washing). This series was characterized by the spontaneity of Bonnard's drawing and his experimental approach to color. From 1909 to 1920, Bonnard became increasingly interested in the expressive properties of color, and began to use pure colors and warm tones in his paintings. From 1920 on, he gradually abandoned references to the real world in his painting in favor of an art based on the subtle interplay of color.

Bonnard : Bôn - när

17

FRANCISO DE GOYA, *Don Manuel Osorio Manrique de Zuñiga, 1784*

1746-1828

Franciso Goya was as at home with pencil and brush as with engraving and lithographs. He was a prolific artist whose techniques were as diverse as his subjects.

Goya received a basic education in reading, writing, and religion from the Catholic church. He showed an early interest in art and his artistic talent soon attracted the priest's attention.

The extremely sociable Goya was fascinated by all aspects of people's daily lives in eighteenth-century Spanish society; people of all classes of society interested him, from nobles to beggars. In addition, his paintings faithfully chronicle the chief events of his day: uprisings, court intrigues and wars. Goya rarely dated his paintings, and frequently neglected to sign them. However, he was a prolific letter writer, and historians have been able to reconstruct the main events of his life from his correspondence.

At the time, photographs and reproductions of art works did not exist. The only way to study art was to travel. To afford travel, one either had to be well off, be supported by a rich patron, or live like a gypsy. Circumstances forced Goya to choose the last, and he worked his way across Europe by doing odd jobs. Goya traveled from Madrid to Southern Spain with a group of bullfighters, and then made his way to Italy by working on a boat. Once in Rome, he devoted more of his time to looking at art than to actually creating it.

In 1771, Goya returned to Spain, where he began to work again in earnest, devoting his time to frescoes and church decorations.

Between 1776 and 1780, Goya made a living by producing sketches for the royal tapestry workshop in Santa Barbara, near Madrid. During the same period, he also painted several portraits and began to study the rudiments of etching.

Goya always preferred painting a pretty face to a saintly one. He never idealized his subjects, whether the Queen or his wife. He painted people exactly as he saw them. Indeed, many historians consider Goya a forerunner of the nineteenth-century Realist painters. This portrait of the young *Don Manuel Osorio Manrique de Zuñiga*, which was commissioned by the boy's father, Count Altamira, one of Goya's greatest admirers, shows Goya's realistic approach to painting. Indeed, Goya's enormous powers of observation were at work in this painting of the young boy, who seems a little ill-at-ease in his elaborate scarlet suit, with its wide sash and white lace collar. The portrait expresses the inherent seriousness and innocence of youth. Manuel's innocence, however, probably proved to be short-lived, given the presence of three crouching cats who greedily eye the magpie he is holding on a string, a favorite pet since the middle ages. The cats's eyes gleam in the darkness, symbolizing the forces of evil, the terrors and anguish that life holds in store for the child.

In 1786, Goya was appointed court painter to Charles III, and in 1789, Painter of the Household of Charles IV. From 1787 on, he painted numerous portraits of the royal family.

Many of these were of the Duchess of Alba, with whom he had fallen deeply in love. Goya became deaf in 1793, and four years later, was abandoned by the Duchess. This love affair had a profound effect on Goya's art until his death; likenesses of the Duchess appeared constantly in his later paintings. Goya's bitterness surfaced particularly in his 1799 *Los Caprichos* series, a group of satirical etchings on the life and customs of the age. Most of the etchings deal with witchcraft (a subject which had always interested Goya and which was still severely punished in late eighteenth-century Spain), the perils facing innocent young girls, and clerical abuses in the Catholic Church.

When the French invaded Spain in 1808, the sixty-two-year-old Goya became the principal spokesman for the Spanish resistance. In May, 1808, Murat and 25,000 French soldiers marched on Madrid. The Spanish population, mostly unarmed but seething with patriotic fervor, massed in anger before the royal palace. The extent of the Spanish resistance enraged the French leader and he ordered his men to fire on the crowd. The ensuing massacre inspired Goya to paint two of his most famous canvases, *The Second of May, 1808*, and *The Third of May, 1808*, and to create a series of etchings entitled *The Disasters of War*.

From 1815 to 1820, Goya worked on a third and fourth series of engravings, entitled, *Tauromachia* and *Los Proverbios*, respectively. *The Tauromachia* series recounts the history of bullfighting from its early days when bulls were pursued and fought in the open countryside, to Goya's own era when bullfighting moved into the arenas and became a science. *Los Proverbios* is similar in spirit to *Los Caprichos*.

In 1819, at the age of 73, Goya purchased a house on the outskirsts of Madrid. Although he was seriously ill, he continued to paint until his death in 1828, murmuring that he still had much to learn from life.

ALEXANDER COLVILLE, *Child and Dog, 1952*

1920-

The Canadian painter, Alexander Colville, was born in Toronto, in 1952. He spent his youth in St-Catharines, Ontario, and Amherst, Nova Scotia. From 1938 to 1942, he studied at Mount Allison University in Sackville, New Brunswick. In 1944, he was sent to the Northern European and Mediterranean fronts as an official war artist. From 1946 to 1963, Colville taught at Mount Allison University.

Before 1952, when *Child and Dog* was painted, Colville's paintings often depicted desolate landscapes and the dreary ghost towns and slums of the Great Depression. A mural painted in early 1950 at Mount Allison, which relates the history of the university, marked a turning point in Colville's career. He began to depict moments from daily life, particularly the uneasy and unsettling ones. *Child and Dog* is a good example of the new direction in Colville's work. Although the dog is somewhat larger than the child, the child does not seem to be afraid of it. Colville has captured his figures in a suspended pose which is very similar to a snapshot image.

The close-up view and narrow framing draw the spectator into the painting, and the contrast between the jet black dog and pale child increase the sense of intimacy in the painting. Although the thought of the big black dog beside the tiny child is not exactly reassuring, the composition as a whole exudes a sense of serenity and understanding.

Colville's use of egg tempera paint (pigments mixed with a water and egg yolk emulsion) is ideally suited to the subject matter, and helps to create the tranquil atmosphere in the painting. The tempera's satiny effect gives the painting the look of an illustration.

Critics usually label Colville's work as Photorealist, because it attempts to present as precise a picture as possible of everyday Canadian life. Colville's style is outstanding for its clarity and simplicity. He is adept at isolating the most important elements of a situation and organizing them in a rigorous composition to create a magic stillness in his paintings.

PIERRE AUGUSTE RENOIR, *Madame Charpentier and Her Children, 1878*

1841-1919

Pierre Auguste Renoir was born in Limoges, France on February 25, 1841 to a working-class family. His father was a tailor and his mother, a seamstress. In 1844, the Renoir family moved to Paris. Renoir enrolled in a Catholic school at the age of seven, and showed an early talent for drawing. Noting his interest in art, his parents found him a position as an apprentice in a porcelain-painting factory. There, he progressed from painting designs on plates to painting portraits on vases and teapots. At night, Renoir took courses at the École de dessin d'arts décoratifs. When porcelain painting began to be reproduced mechanically, Renoir was out of work, and found a job at a fan and screen painter's studio. His religious paintings on fans and screens were sent to missionaries all over the world. Renoir eventually managed to save enough money to attend the École des Beaux-Arts. A year later, disappointed with the classes, he left the school and began to paint outdoors in the Fontainbleau forest. His early paintings were rather traditional, with smooth brushstrokes and dark colors. From 1867 onward, Renoir began to sketch his subjects directly on raw canvas, and replaced his earth colors with blues. After meeting Monet, Renoir began to use separate, juxtaposed brushstrokes of color to capture the shimmering effects of light on water. Unlike Monet, who was preoccupied with depicting the effects of light, Renoir was interested in painting figures, especially women, and used flower girls, seamstresses and actresses he found in local cafés for his models.

In 1875, after an exhibition and sale of Impressionist work, which received only scorn from the general public, Renoir began to receive commissions for family portraits from upper-level civil servants. *Madame Charpentier and Her Children* is one of these portraits. The portrait was painted in 1878 in the family's Japanese-style living room. Madame Charpentier held one of the most popular salons in Paris and introduced Renoir to well-known politicians, painters and writers like Émile Zola.

Renoir treated his subject with special respect, painting the scene exactly as it was, with furniture and objects left in place. The same delicate brushstroke is used over the entire surface of the painting. The diagonal sweep of the composition through the sleeping dog and the lines of the table, accentuated by pattern in the rug, gives the composition its special dynamic force. The softness of the portrait is due in large part to Renoir's harmonious palette and to his use of repeating colors in the figures and objects. Renoir conveys the opulent ease of his subject's lives, but made no attempt to capture their personalities. Far more elaborately detailed than his other works of the 1870's, this painting marks the beginning of his important shift away from the classic Impressionist style, with which he had made his reputation a few years earlier.

Renoir married in May, 1882. He had two children, one of whom, Jean Renoir, became a famous actor and film director.

Renoir : Ren - wär

REPRODUCTIONS

PACKET 1 SHAPES, COLORS, AND STORIES

HERBIN, August (France 1882-1960)
Vendredi I (Friday I), 1951,
Oil on canvas, 37 ¾" x 50 ¾" (96 x 129 cm).
Collection, Musée national d'art moderne
Centre Georges Pompidou, Paris.

KANDINSKY, Wassily (Russia 1866-1944)
Several Circles, no. 323, 1926,
Oil on canvas, 55 ¼" x 55 ⅛" (140 x 140 cm).
Collection, The Solomon R. Guggenheim Museum,
New York.
Photograph © Nyles Aronowitz.

KOHLMEYER, Ida (United States, 1912-)
Circus Series #2, 1978,
Acrylic, pencil and canvas on canvas,
73 ½" x 63 ¼" (186.7 x 160.7 cm).
Collection, San Francisco Museum of Modern Art.
Gift of Dr. William C. Sawyer.

KLEE, Paul (Germany, 1879-1940)
Red Balloon, 1922,
Oil on chalk-primed linen gauze mounted on board,
12 ½" x 12 ¼" (31.8 x 31.1 cm).
Collection, The Solomon R. Guggenheim Museum,
New York.

BELLEFLEUR, Léon (Canada, 1910-)
Le poisson dans la ville (Fish in the City), 1946,
Oil on canvas, 27 ½" x 33 ½" (69.8 x 85.2 cm).
Private collection, Montreal, Canada.

PACKET 2 PETS ARE PART OF OUR LIVES

GAUGUIN, PAUL (France, 1848-1903)
Still Life with Three Puppies, 1888,
Oil on wood, 36 ⅛" x 24 ⅝" (91.8 x 62.6 cm),
Collection, The Museum of Modern Art, New York,
Mrs. Simon Guggenheim Fund.
Photograph © 1988 The Museum of Modern Art.

BONNARD, Pierre (France 1867-1947)
La Femme au chat (Woman with a Cat), 1912,
Oil on canvas, 30 ¼" x 17" (77 x 43 cm).
Collection, Musée d'Orsay, Paris.
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GOYA, Francisco de (Spain 1746-1828)
Don Manuel Osorio Manrique de Zuñiga, 1784,
Oil on canvas, 50" x 40" (127 x 101 cm).
Collection, The Metropolitan Museum of Art,
New York.
Jules S. Bache Collection, 1949.

COLVILLE, Alexander (Canada, 1920-)
Child and Dog, 1952,
Tempera on wood, 31 ¼" x 23 ¼" (80.9 x 60.3 cm).
Collection, National Gallery of Canada, Ottawa.

RENOIR, Pierre Auguste (France 1841-1919)
Madame Charpentier and Her Children, 1878,
Oil on canvas, 60 ½" x 74 ⅛" (153.7 x 190.2 cm).
Collection, the Metropolitan Museum of Art, New York.
The Wolfe Fund, 1907.

PACKET 3 PORTRAITS ARE IMAGES OF PEOPLE

CURRIER & IVES (Published by) (U.S. 19th Century)
The Little Pets,
Hand-colored lithograph, 12" x 9" (30.5 x 23 cm).
Collection, The Metropolitan Museum of Art,
New York.

PICASSO, Pablo (Spain 1881-1973)
Portrait de Marie-Thérèse
(Portrait of Marie-Thérèse), 1937,
Oil on canvas, 39 ¼" x 32" (100 x 81 cm).
Collection, Musée Picasso, Paris.
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CASSATT, Mary (United States 1845-1926)
Spring: Margot Standing in A Garden, 1902,
Oil on canvas, 26 ¾" x 22 ¾" (67.9 x 57.8 cm).
Collection, The Metropolitan Museum of Art,
New York.

MONET, Claude (France 1840-1926)
Coin d'appartement (Corner of Apartment), 1875,
Oil on canvas, 32" x 23 ¾" (81.5 x 60.5 cm).
Collection, Musée d'Orsay, Paris.
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KANE, Paul (Ireland 1810-1871)
Caw-Wacham, 1847,
Oil on canvas, 30 ¼" x 25" (76.8 x 63.5 cm),
Collection, The Montreal Museum of Fine Arts.

PACKET 4 ANIMALS IN THE WILD

DUMOUCHEL, Albert (Canada 1916-1971)
L'horrible chat des neiges
(The Horrible Snow Cat), 1969,
Woodcut (edition of 10), 24 ½" x 19" (62 x 49 cm).
Private collection.

DELACROIX, Eugène (France 1798-1863)
Jeune tigre jouant avec sa mère (Young Tiger
Playing with His Mother), 1830,
Oil on canvas, 51 ½" x 76 ½" (131 x 194.5 cm).
Collection, Musée du Louvre, Paris.
© Réunion des Musées Nationaux.

GÉRÔME, Jean-Léon (France 1824-1904)
Tiger and Cubs (La tigresse et ses petits),
Oil on canvas, 29" x 36" (73.7 x 91.4 cm).
Collection, The Metropolitan Museum of Art,
New York.
Bequest of Susan P. Colgate, 1936.

SOSEN, Mori (Japan 1747-1821)
Japanese Macaques, detail #2: Three Monkeys,
Colors and silk, 41" x 15" (104 x 38 cm),
Collection, The Metropolitan Museum of Art, New York.
The Charles Stewart Smith Collection,
Gift of Mrs. Charles Stewart Smith, Mrs.Charles
Stewart Smith, Jr., and Howard Caswell Smith,
In memory of Charles Stewart Smith, 1914.

ROUSSEAU, Henri (France 1844-1910)
Exotic Landscape, 1910,
Oil on canvas, 51 ¼" x 64" (130.1 x 162 cm).
Collection, Norton Simon Museum, Pasadena,
California.

PACKET 5 CHILDREN TOGETHER

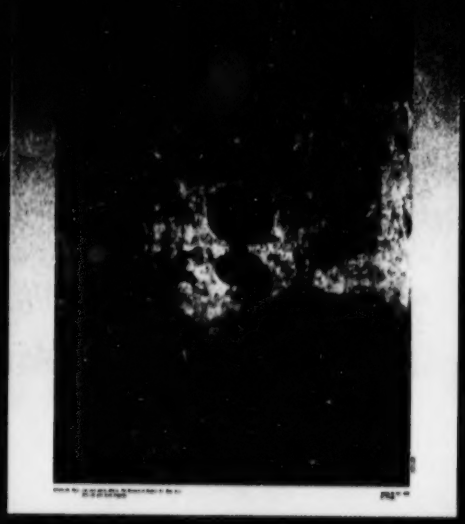
TANOBE, Miyuki (Japan 1939-)
Monday, Washing-day (Lundi jour de lessive), 1972,
Nihonga (Japanese method), 11 ½" x 8 ¾" (29 x 22.5 cm).
Private collection.

BOURASSA, Napoléon (Canada 1827-1916)
The Little Fishermen (Les petits pêcheurs),
Early 20th Century.
Oil on canvas, 19" x 23" (49 x 58.6 cm).
Collection, Musée du Québec, Quebec City.

SCOTT, Louise (Canada 1936-)
Two Blue Balloons, One Grey, 1963,
Oil on masonite, 36" x 48" (91.9 x 122 cm).
Collection, Musée du Québec, Quebec City.

CASSATT, Mary (United States 1844-1926)
Les soeurs (The Sisters), ca. 1885,
Oil on canvas, 18" x 22" (46.2 x 56 cm).
Collection, Glasgow Art Gallery & Museum.

HAMEL, Théophile (Canada 1817-1870)
Flore and Olympe Chauveau,
Oil on canvas, 29" x 35" (74.6 x 88.8 cm).
Collection, Musée du Québec, Quebec City.



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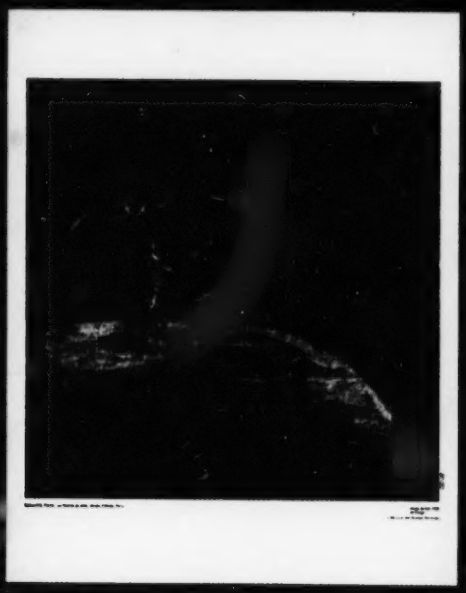

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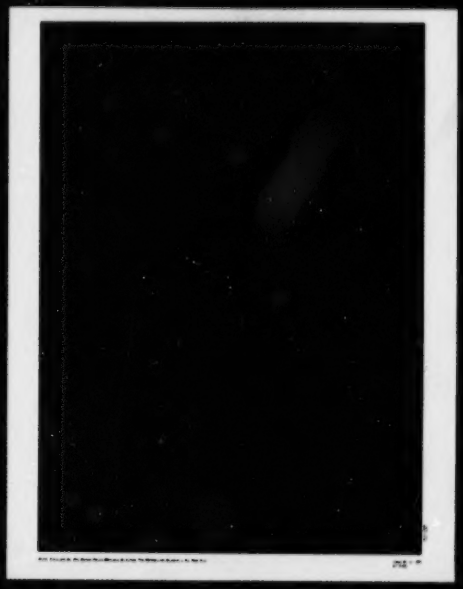

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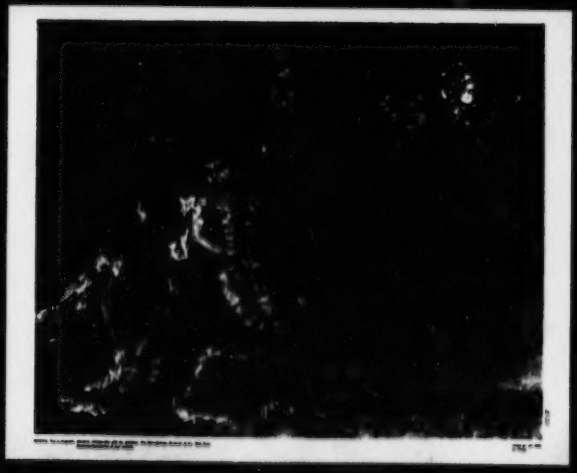

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